

THE
CATALOGUE
OF
THE MAGNIFICENT
Gallery of Paintings,

THE PROPERTY OF
JOHN WILLETT WILLETT, ESQ.

Which will be Sold by Auction,
BY

PETER COXE & Co.

IN MADDOX STREET, HANOVER SQUARE,
On MONDAY, the 31st of MAY, 1813, and Two following Days,
AT TWO O'CLOCK PRECISELY.

May be Viewed; and Catalogues (at Three Shillings each) had at the Room, and at
No. 33, THROGMORTON STREET, ROYAL EXCHANGE.

THE
CATALOGUE
TO
Conditions of Sale.

- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots to be put up again, and resold.
- II. That no Person advance less than Five Shillings, up to Ten Pounds; Ten Shillings, up to Twenty Pounds; and so on in Proportion.
- III. That the Purchasers give in their Names and Places of Abode, and pay down Five Shillings in the Pound, in Part of Payment of the Purchase Money: in Default of which, the Lot or Lots so purchased to be immediately put up again and resold.
- IV. That the Lots shall be taken away with all Faults, and Names, and under all and every Description, at the Expense of the Purchaser, within Three Days after the Sale.
- V. That, to prevent Inconveniences, which frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.

And Lastly; That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited: the Lot or Lots uncleared after the Time limited shall be resold by Public or Private Sale; and the Deficiency, if any, attending such Resale, together with all Charges, be made good by the Defaulter at this present Sale.

In speaking of the merits of the Pictures individually, it is hoped that what is said will be taken as said with modesty; that nothing is attributed but what will be found in the performance; and that it will not be supposed for a moment, there was any pretension to direct the judgement of the Co-

ADVERTISEMENT.

In the arrangement, the Pictures were to be obtained, was to produce a Comp-d-ent; and that, on examination, each Picture should be found in its proper and relative situation, where its own particular merits might be seen to advantage, without injury to those of another. It has been placed in concealment, some must necessarily be kept secret; and those who have the honour of submitting this *Magnificent Gallery of Pictures* to sale, have endeavoured to act up to the dictates of their obligations on both sides; neglecting nothing that would do justice to the property, and advancing only what they thought an attentive examination would most fully support.

The various Collections from which this Gallery was formed, were most of them of the highest celebrity. From that of the Duke of Orleans, M. de Calonne, the Queen of Sweden, M. Robit, Griffier Fagel, M. Julienne, Sir Joshua Reynolds, Sir Gregory Page, Sir Luke Schaub, the Duke of Argyll, Lord Melcombe, the Corsini and Aldobrandini Palaces, and others, whose names and Collections are familiar to Connoisseurs, were selected many; and some, as opportunities presented in the disposal of the private Collections of Noblemen and Gentlemen of taste.

It is scarcely necessary to say, that many of them were not obtained but at great prices; and some with the addition of great trouble and equal risk. Those who have had the formation of a Gallery, know that much must be sacrificed in the pursuit, and that a concurrence of other circumstances with the purchase, is indispensable for the sure attainment.

In speaking of the merits of the Pictures individually, it is hoped that what is said will be taken as said with modesty; that nothing is attributed but what will be found in the performance; and that it will not be supposed for a moment, there was any pretension to direct the judgement of the Connoisseur, or intention to misguide the less judicious.

In the arrangement, the object endeavoured to be obtained, was to produce a *Coup-d'œil*; and that, on examination, each Picture should be found in its proper and relative situation, where its own particular merits might be seen to advantage without injury to those of another. No Picture has been placed to conceal defects: some must necessarily be fixed high; and those too of great value: but every facility will be afforded for inspection, to satisfy the most cautious Purchaser.

The whole Contents of this noble Gallery is now before the Public; and not the least doubt is entertained, that the prevailing love for the Art, guided by correct notions, formed by its more attentive study of late years, will lead to a due appreciation of its importance; and ample justice be awarded to the taste, judgement, and liberality of the Proprietor.

MADDOX STREET,

May, 1813.

CATALOGUE, &c.

First Day's Sale.

MONDAY, THE THIRTY-FIRST OF MAY, 1813.

6 10 — Lot 1. CRESPI.
The Murder of the Innocents.—Painted with great force of expression, rich colouring, and freedom of hand.

3 3 — Lot 2. SIR PETER LELY.
The Duchess of Cleveland.

8 18 6 Lot 3. HANS HOLBEIN.
Portrait of Melancthon.

18. 11. 6

7 7 -

Lot 4.

BRAKENBURG.

An Interior, with a Party making merry.

8 18 6

Lot 5.

CORNELIUS JANSEN.

Portrait of Sir Edward Coke, Secretary to Charles the First.

11 11 -

Lot 6.

FRANK HALS.

A Portrait, in a Ruff.

15 15 -

Lot 7.

MOMPERT.

Landscape, and Figures.—A daring Composition, possessing a certain air of originality peculiar to himself.

21 10 6

Lot 8.

B. GAAL.

The Hog and Poultry Market—A Pair.

5 5 -

Lot 9.

PALMA VECCHIO.

Portrait of Laura.—The object of Petrarch's affections.

25 4 -

Lot 10.

ANDREA DEL SOLARIO.

The Madonna and Child.—The Madonna, clad in a scarlet drapery, with the Child naked, resting on her knees; behind is seen several Figures entering a Gate, and some part of the Holy City. This Master has been deservedly held in estimation not only for his scarcity, but for his own intrinsic merits.

3 3 -

Lot 11.

HEEMSKIRK.

Interior, with a Man dying, surrounded by his Friends.

22 1 -

Lot 12.

SCOTT.

A View of the Tower of London, with large and small Craft on the River Thames.

20, 15, —

77 - LOT 13.

SEBASTIAN BOURDON.

Travellers refreshing.—A Party of Travellers are regaling themselves, *al fresco*, in the Yard of an Inn, after the fatigues of their journey.

33 12 - LOT 14.

VAN HARP.

Interior and Conversation.—Painted with great freedom of manner, and natural expression; and a broad effective Light diffused over the Composition, discovering the Objects to advantage.

21 10. 6 LOT 15.

TENIERS.

Philip the Second and his Mistress.—A Pasticcio, painted in the style of TITIAN.
—From Sir L. Schaub's Collection.

3 15 LOT 16.

SPAGNOLETTA.

A Man with a Flask in his Hand.

22 11 6 LOT 17.

FERG.

Landscape, with Ruins, Cattle, and Figures.

17 17 - LOT 18.

MOLINAER.

Boors Merry-making.—A Scene of jocund hilarity; depicted with great animation, and displaying a skilfulness in the disposition not inferior to OSTADE.

28 7 - LOT 19.

LE SEUR.

Burning the Books at Ephesus.—This Artist, so deservedly styled the French RAPHAEL, displays, in most of his Pictures, the excellence he derived from the study of the Works of his great Prototype: and this instance shows a very near approach to his simple and unaffected manner.—From the Collection of Newton, Bishop of Bristol.

135 -

99 - Lot 20.

SEBASTIAN RUBENS.

Lot 13.

The Meeting of Jacob and Esau.—This finished Sketch for his great Picture of the same subject, is performed with spirit; and shows the readiness with which he could produce exemplifications of every occurrence.—Purchased at Antwerp.

21 - Lot 21.

FRANCESCO MOLA.

Lot 14.

The Holy Family in Egypt.—A grand Landscape, embellished with Egyptian Architecture and Sculpture, is enlivened with the sacred Story, in which is represented Joseph and the Virgin, occupied in domestic employment; while the Infant Object of their cares is reposing, surrounded by ministering Cherubim. The circumstances, though trite, are represented with elegance; and the Picture has an air of sanctity that interests and delights.

22 1 - Lot 22.

CHEVALIER VANDER WERF.

Lot 15.

Bathsheba.—The care and attention of this Artist to the finishing of his Pictures, have given them great value. This Specimen of his abilities has all the exquisite completion of enamel. The lovely Wife of Uriah, seated in the Bath, is receiving an intimation of the effect of her Charms; and the Artist has arrayed her with so much beauty and fascination, that far from being surprised at the King's inclination, it is matter of wonder that he himself did not fall into the error of Pygmalion, and become enamoured of his own Production. The rich Drapery and Stuffs which surround the Figure, add considerably to the value of the Picture, as a Work of Art.—From the Collection of Sir Gregory Page.

1818 - Lot 23.

TINTORETTO.

Lot 16.

Marriage at Cana.—The Guests appear in a large Saloon: at the Head of the principal Table is seated the Saviour; numerous Friends of the Bridegroom occupy the Apartment. Servants pouring out the Water, which is miraculously changed, give an air of bustle and festivity. The whole has a fine disposition of *Chiaro-scuro*.

3110 - Lot 24.

REMBRANDT.

Lot 17.

An Old Lady reading.—Like every thing that came from this great Master's hand, this Portrait astonishes by its force and expression. It is finished, apparently, with unusual care, and has all the appearance of a correct portraiture.

10218 -

99 - Lot 25.

PELEGRINO TIBALDI.

The Circumcision.—Painted in a noble style, with good arrangement, and attention to Manners and Costume.

58 16 - Lot 26.

SPAGNOLETTO.

Old Man, and Woman drinking.—Sobriety of tone, and an extreme boldness in *Chiario-scuro*, distinguish this as a genuine and very valuable Performance of the Master.

18 7 6 Lot 27.

SALVATOR ROSA.

A Sea-Port.—A rocky and mountainous Landscape on the one side, and collected Vessels on the other, with a variety of animated Figures, compose a striking and picturesque effect. The daring of this Master's mind, though not put to the stretch, is discernible in the arrangement and decision of the parts; and the Light, beaming on the Horizon, gives that brilliancy to the objects which is such a beautiful feature in SALVATOR's performances.

5 15 6 Lot 28.

P. P. RUBENS.

A Magdalen.—The repentant Magdalen, recumbent in a wild Landscape, is directing her tear-swollen eyes to Heaven, from whence rays of Light, indicative of Mercy, are issuing upon her. The solemn grandeur of the Scenery is suitable to the action, and the idea is unfolded with this great Master's wonted freedom and energy.

16 16 - Lot 29.

ALEXANDER VERONESE.

The Nativity.—A highly finished and beautiful Composition.

14 3 6 Lot 30.

G. DOUW.

His Mother cutting a Cabbage.—His usual attention to minutiae, and elaborate finish, are preserved with fidelity in this Performance; and the effect of Candle-light gives a heightening to the Colouring that is very striking.

51 9 - Lot 31.

GASPAR POUSSIN.

Landscape, Buildings, and Figures.—A rich open Landscape, presenting an elevated back-ground enriched with Buildings, has given this elegantly gifted Painter an opportunity of showing his classic taste. His intimate acquaintance with the varieties of Nature, either in her sublime or beautiful Scenes, enabled him to exhibit her with increase of charms in either appearance:—for he threw embellishments over barrenness; and softened down ruggedness and asperity to a pleasing suavity. His calm Landscapes present us with Scenes that would have suited the retirement of Tully or Pliny: and when we see the Villa rising from the bosom of the Grove, we fancy ourselves approaching the Seats of those philosophic and tasteful Characters. All in this Picture is of the beautiful order; and displays taste, feeling, and delicate execution.

52 10 - Lot 32. SIR JOSHUA REYNOLDS.

Girl warming her Hands.—The simplicity of attitude, and satisfied expression of countenance, exhibited by this little Lady, are a pleasing proof of Sir JOSHUA's attention to children's enjoyments. With a free and rapid pencil he has accomplished a most forcible effect, and given the excellence of high finish.

26 5 - Lot 33.

RUBENS.

Silenus and Bacchanals.—The inebriated Deity, surrounded by his usual Companions, is carried along in a state of complete helplessness. An unconstrained indulgence of jollity pervades the whole group; and the rapid, masterly, and inventive hand of RUBENS predominates in every expression.

61 19 Lot 34.

GERHARD DOUW.

A Philosopher in his Study.—This is one of the very few Portraits painted by this Artist as large as life. It exhibits a studious Old Man reflecting on some abstruse subject, with a large Book open before him, and several others lying on the Table near him. The whole is an instance of careful labour, and ingenious talent, that is truly surprising; the Hands and Countenance of the Figure are life itself; and the Books, Hour Glass, and other objects, are painted to deception.

72 3

21 — Lot 35.

GIACOMO BASSANO.

Christ Praying on the Mount of Olives.—The Saviour devoutly deprecating, yet piously resigning himself to the bitter affliction necessary for the Propitiation of Mankind, is comforted by an Angel, from whom a splendid brightness is thrown over the three Disciples, who, wearied with watching, are sunk in the arms of slumber.—The Landscape is grand and solemn, suitable to the gravity and majesty of the Subject.

5816 — Lot 36. SCHALCKE.

Landscape, and View of a River.—This delightful Cabinet Picture has all the spirit of TENIERS, and lightness of VAN GOYEN. A busy bustling Scene presents itself in all parts; Waggon, Men, and Boats, in action, and Cattle standing in the centre, form an interesting Composition.—There is a freedom of handling, seldom witnessed in so small a Picture; and an effect of light, that, if the name of SCHALCKE were not upon it, would be strongly presumptive of the hand of REMBRANDT.

1515 — Lot 37. BELLUCCI.

Apelles and Campaspe.—The well-known story of Alexander the Great generously resigning his favourite Mistress, Campaspe, to the enamoured Apelles, is here told with great propriety and elegance. As BELLUCCI was himself a man of superior accomplishments, and of a disposition formed for susceptibility, he was well calculated to give tenderness of expression to his Characters, when placed in situations of delicate embarrassment. The Portrait of the Lover, in this Picture, is supposed to be his own; and, perhaps, an event, not dissimilar, led him to adopt the subject. It is painted with his accustomed vivacity of Colouring, beauty of arrangement, and graceful effect.

431 — Lot 38.

BEGA.

Boors Carousing.—An Interior, furnished with the usual Appendages of Dutch enjoyment, and Characters suited to such enjoyment, give this admired Painter an opportunity of displaying his particular beauties.—The Characters are given with discrimination; and light and shadows managed with all the truth, delicacy, and skill of the Master.

13812 —

20 9 6 Lot 39.

NICOLÒ POUSSIN.

Nymph and Satyrs.—A Nymph recumbent, is sleeping on a Garment of white Linen; two Satyrs are attentively looking on, with a young Bacchanal standing near them: a crimson Drapery thrown over a fallen Tree, with rugged Rocks, a few Trees, and a lurid Sky, complete the Scene. The magical effect of light and shade was never more forcibly exhibited than in this Exemplar.—A broad diffusive gleam thrown over the Bosom of the sleeping Nymph, illumines the centre of the Scene, and gives a splendour to the chief Object, that astonishes and delights.—The sombrous shades of the rugged Rocks and falling Trees, with other interesting objects, tend, on the other hand, to give force and brilliancy to the chiaro; and thus produce one of the finest instances of Scenic Effect that, perhaps, has come from the Hand of this great Master.

23 12 6 Lot 40.

LANFRANCO.

The Death of Joseph.—The betrothed Husband of Mary appears in the last stage of dissolution, attended by the Virgin and Christ; the Angel of Death appears above; and two Cherubim are looking down on the Scene. The graceful attitude which LANFRANCO gave to his Figures, and which he learnt from the CARACCI, and by his attention to the best Works of CORREGGIO, are conspicuous in this Picture. The benevolent regard of the Saviour, seemingly in the act of assuring the dying Man of eternal bliss; the resignation which the dying Saint exhibits at the assurance, and the tenderness of the Virgin watching the last breathings of her affianced Companion, are given with the highest elegance and pathos.—A strong effect of light, thrown over the principal parts of the Composition, produce in it all the force and energy of CARAVAGGIO; and the knowledge shown in the drawing of the anatomical parts, and the noble draperies, combine examples of this excellent Artist's talents, that are rarely found in one Picture.

21 " " Lot 41.

AGOSTINO CARACCI.

The Martyrdom of Saint Bartholomew.—The scarcity of this Master's Works is not the only inducement to Connoisseurs to purchase them at high prices; they have an intrinsic merit to recommend them; and, trusting to their own excellences, they are sure of being highly appreciated. Much of the fame of ANNIBAL and LUDOVICO is due to AGOSTINO; but the general name of CARACCI destroys fre-

5 2

quently the distinction. This Specimen is authenticated as his undoubted Work, and is from the splendid Gallery of the Duke of Orleans.

43 1 —
Lot 42.

GAINSBOROUGH.

Peasants' Children.—GAINSBOROUGH's light freedom of pencil has seldom been exercised with more felicity than in this instance. The Landscape is tender, delicate, and expansive; the Figures natural, easy, and appropriate. Rusticity of appearance is their prevailing feature; but there is a beautiful *naïveté* in the manner, that takes away all idea of vulgarity: they are the simple Children of Nature, and have all the frankness that belongs to their character, and the glow of health that results from temperate living and industrious habits.

16 56
Lot 43.

End of the First Day's Sale.
LODOVICO GIGOLI.

Sampson and Dalilah.—Sampson, resting his head on the knees of his perfidious Mistress, is submitting to the fatal operation, the loss of his Nazarene Locks. The muscular strength of the Jewish Hero is depicted with great energy; the rich habits of his Mistress have all the brilliancy of the Venetian School; and the Performance is worthy of PAUL VERONESE.

49 7 —
Lot 44.

ANNIBAL CARACCI.

Holy Family.—Composed in a style of great elegance, and exhibits sweetness of character, with delicate and refined expression.—From the Collection of Newton, Bishop of Bristol.

54 12 —
Lot 45.

LIONARDO DA VINCI.

Madonna and Infant.—The Madonna is resting her left arm on an ornamented marble Pedestal; at the bottom of which is an Apple, emblematic of Man's Fall: in her lap is the Holy Infant, holding Fruit, and looking back to his Mother. A rich and elegant Landscape is seen through an opening or window of the Chamber, given in the usual brilliant style of this great Master, and producing the finest effect imaginable in the Picture. The accomplished LIONARDO commanded the admiration of his contemporaries, and insured the approbation of posterity.—Princes were ambitious to be

163 56

thought his friends or his patrons; and Princes are still proud of possessing his productions, and ranking him among their favourites. But LIONARDO owes his elevation to his own merits:—and, whenever such Specimens of his abilities are shown as the present, he is sure of a confirmation of his contemporaries' applause. Elevated in his conceptions, learned in his adaptations, and judicious in his dispositions; he adds gracefulness of Character to propriety of Costume; and delicacy and beauty of Colouring to correct and natural Delineation.

End of the First Day's Sale.

18..11..6
120..15..—
135..—..—
102..18..—
123..7..6
192..3..—
138..12..—
65..2..—
163..5..6

1059..14..6 *Amount of the first Day's Sale*

Second Day's Sale.

TUESDAY, THE FIRST OF JUNE, 1813.

11 - 6 Lot 46.

CORNELIUS JANSEN.

Portrait, in a Ruff.

14 14 - Lot 47.

ALLAN.

Storm, and Shipwreck.—The turbulence of the agitated Elements is represented with great force and spirit; and the direful effects of the Tempest given with an horrific grandeur worthy of the pencils of the VANDEVELDES.

6 16 6 Lot 48.

CAMPIDOGGIO.

A Fruit Piece.—A rich Specimen of the liberality of Nature; copied from some of her most luxuriant and delighting productions.

11 - 6 Lot 49.

M. A. CARAVAGGIO.

The Grecian Daughter.—The filial affection of the Grecian Daughter has been a constant theme of admiration, and the subject was happily adapted for pathetic relation and scenic effect. CARAVAGGIO could not possibly omit a subject so

decidedly suited to his abilities; and he has accordingly given it with his wonderful power of pencil and grandeur of effect; and, indeed, added considerable interest to the story, by the very eager and expressive gestures of the half-famished Father and his pious Daughter.

8 ... — Lot 50. A. CARACCI AND P. BRILL.

Landscape and Figures.—The Sun, breaking through the Clouds, illumines a grand and mountainous Landscape; the Virgin and Child are *in reposo*, and Joseph, with the Ass, near them. Some dilapidated Figures, and a broken Pyramid, indicate that it is their place of refuge in Egypt.

22 11 6 Lot 51. A. HANNEMAN.

His own Portrait.—Painted with a truth, vigour, and colouring, equal to VANDYKE; and mentioned by DESCHAMPS with the highest approbation.—*Vie des Peintres*, tom. ii. p. 188.

24 3 — Lot 52.

WEENIX.

Dead Game.—The whole arranged and finished with his accustomed taste and mastery of hand. The introduction of a Vase, some Fruit, a Balustrade, a few Trees, and a deep Sky, give force and effect to the whole.

26 5 Lot 53.

SEBASTIAN BOURDON.

Noah's Sacrifice.—The Sons and Daughters of Noah appear before the sacrificial Altar, in grateful acknowledgement of their providential preservation. The Ark is seen resting on the Mount, and the Rainbow,—assurance of future security,—is just indicated in the Heavens. The Figures are light and elegant, the Landscape forcible, and the Animals, considering the time of the scene, introduced with propriety.—From Lord Londonderry's Collection.

27 6 — Lot 54.

GUERCINO.

Saint John in the Wilderness.—This Picture exhibits the great excellencies of the Master's manner. Dissatisfied with the light and airy styles of his contemporaries,

08.5.6

he formed a mode of forcible expression by the opposition of broad Lights and deep Shadows, that give amazing force and energy to all his Compositions. From the manner which he adopted, it was necessary that he should select subjects of commensurate grandeur and sublimity: hence we find that his Pictures contain but few Figures, and those in situations that admit of all his daring. The present instance is most happy. He who was "The Voice of One crying in the Wilderness, make straight the path of the Lord," must be always considered as a sublime subject; and the force and energy with which GUERCINO has here depicted the "*Messenger*," proves he had the fullest conception of what it required.

53¹¹ - Lot 55.

MURILLO.

Young Peasants.—The Subject in which this Artist delighted, is here represented with his usual felicity. Spanish Peasants, surrounded with the luscious matured Fruits of the country, supplied him with abundance for the Picturesque; and a noble Architectural Back-ground, or Landscape, gave a beauty to, and enhanced the value of, his performance. His delineations are true to Nature, and faithful in Costume: hence they are highly esteemed throughout Europe, and obtain a place in the best Collections.

32¹¹ - Lot 56.

JULIO ROMANO.

The Madonna, with the Infant seated in her lap, attended by Saint John and Angels.—St. John is presenting a Bird to the Saviour; an Angel is holding a Cross of reeds; another suspending a verdant Chaplet over the Madonna; and a third, presenting a salver of Fruit. The Saviour, with a gratified countenance, is taking the Bird from St. John. Every part of this Picture is expressive of this great Master's mind and powers. There is no extravagance of expression in any part to give a preternatural character; but every thing is kept within the bounds of Nature, in maternal grace and beauty, and Infancy's chaste and sober felicity. The Angel, indeed, that is holding the salver of Fruit, evidently displays a reverential respect to the Virgin; and the deportment of St. John conveys a sense, that he is making his offering to the future Saviour of mankind. The rich tones of this Picture, and chasteness of the drapery, add a great beauty and splendour to the Performance.

265-

Lot 57.

GIACOMO BASSANO.

Christ Bearing his Cross.—The splendour of Colouring, and the bold and daring *Chiaro-scuro* of the BASSANOS, are here given with full energy.—The Characters have great truth and propriety; and the Draperies are cast with an uncommon degree of elegance. It may be considered a fine Specimen of the Master's abilities, embracing his chief excellencies.

453-

Lot 58.

VAN HECKELL.

A Philosopher in his Study.—If the laborious attention which celebrated Artists pay to the accurate finishing of Subjects such as these, were alone to be taken into consideration, no estimation, however high, could compensate their industry:—but when that careful application produces effects so magical and overpowering, and gives to minuteness the force of grand and magnificent objects, the value is considerably enhanced. The Philosopher's attention drawn from his Study, has given an opportunity to the Painter to throw a bold light across the Apartment, that shows all the parts to advantage.—The Carpet, Books, Globe, Flowers, and Chandelier, are all depicted with truth, brilliancy, and accuracy.

508-

Lot 59.

GUERCINO.

The Virgin, Saviour, and Saints.—The Virgin, seated in an elevated Chair, supports the Saviour on her right knee, who is holding out his little hands, expressive of the satisfaction he receives. The piety of the Infant St. John, who is kneeling with his hands clasped together in respectful act of devotion. Two Saints at the base of the Pedestal, supporting the Chair; one holding a Book open, the other with a closed Volume and a Knife in his hand, expressive of martyrdom. Two Angels in the Clouds are looking down on the Scene. This Picture has all the merit of the Master in a superior degree, with the style of composition and delicacy of MURILLIO.

3312-

Lot 60.

FILIPPO LAURI.

The Death of St. Stephen.—Few Painters have excelled FILIPPO LAURI in the correctness and elegance of his forms: and though he is inferior to some in grandeur

1558-

and sublimity, yet he sufficiently compensates, by his grace and amenity, for any other deficiency. The Protomartyr, fully assured of his glorious recompense, is sinking with calmness under the malice of his bigoted Persecutors; a Choir of Angels, two of which hold a Chaplet, are looking down on the murderous scene; in the distance, Saul, holding the Clothes of them who stoned the Saint, is seated, with others, beholding the sight: a View of the City, with a few Trees and a cerulean Sky, give a finished elegance to the whole. It is worthy of the hand of the Master.

47 5— Lot 61.

DOMENICHINO.

The Death of Sophonisba.—The Heroine of the Piece appears seated in a Chair, holding the fatal Letter from her Husband, and pointing to the Shell from which she has just imbibed the poisonous draught. An aged Attendant, full of grief and consternation, is supporting the dying Victim of connubial affection, while a young and lovely Female is weeping at the sad catastrophe.—The tenderness diffused by DOMENICHINO over subjects of affliction, is given with so much delicacy and nature, that few can behold his Works without feeling deeply interested. The general air of his Heads partakes of the simple dignity of RAPHAEL; and the splendour and arrangements of his Draperies vie with the CARACCI. In subordinate circumstances he is particularly happy; and his Pictures receive additional value from the Scenery with which they are embellished:—the fluted Columns, the Antique Table, the Shell, and other appendages, are all beauties which would command attention, if it were not so much engrossed by the soul-absorbing Catastrophe.

Lot 62.

REMBRANDT.

The Portrait of his Mother, plucking a Fowl.—This Picture is a proof of the excellence of REMBRANDT in high finishing. It exhibits that mastery of hand which could produce delicacy of appearance and beauty of complexion, without exhibiting labour. Confident of his powers, he disdains meretricious assistance, and is satisfied to produce grand striking effects by the simplest methods. The attitude and action of the Woman is natural and unconstrained; the Figure of the Fowl feathery and soft: and the Picture is illumined with his usual suffusion of light.

95. 11.

Bought

47 5—

3514 — Lot 63.

GIORDANO.

Holy Family.—The Virgin, Saviour, and Joseph, appear seated in a Boat, which is put into motion by an athletic Boatman; a Choir of Angels are hovering round them, and one is standing at the Virgin's knees. The whole are grouped with the skill of the CARACCI; the Draperies are in their style of elegant grandeur, the Figures beautiful, and the Composition, in every respect, worthy of the Master to whom it is ascribed.

24136 Lot 64.

GASPAR POUSSIN.

A Landscape.—A beautiful, rich, and classic Scene; possessing all the harmony of arrangement, and felicity of colouring, that belong to this estimable Artist.

3817 — Lot 65.

F. MIERIS.

A Fête Champêtre.—A Lady, richly habited in a Robe of blue Silk, which, drawn up, shows a Petticoat of white Satin, is coquetishly turning away from a Cavalier, who is sprinkling her with Water from a Fountain; a Dog and a black Servant are near them. In the middle are assembled a Party at Table: the Garden is enriched with Figures and Architecture; and the whole is finished with great neatness and beauty.

Lot 66.

ADRIAN OSTADE.

A Game of Bowls.—The merit of OSTADE is so universally acknowledged, that any comment on his Productions is superfluous. A perfect Master of the principles of *Chiaro-scuro*, and accurate in his perspective distributions, he exhibits in the liveliest manner those Scenes of boorish indulgence, so prevalent in his country. The Figures have great vivacity, and the Landscape is true to Nature.

652 — Lot 67.

FERDINAND BOL.

The Woman taken in Adultery.—This estimable Master followed the style of his great Teacher, REMBRANDT; and his Pictures exhibit much of the charm of colour, composition, light, and order, of that wonderful Artist. This present instance

92.. 8 —
Bought by

64 6 6

is a happy example of his powers. The meek and compassionate Saviour appears in a Public Court, and the Woman, brought before him by her Accusers, is kneeling in a supplicating posture; and a number of the Scribes and Pharisees are standing round, awaiting the decision: one, of apparently considerable rank, is habited in a Crimson Robe and Bonnet. The fine effect of *Chiaro-scuro* was never surpassed. The principal Figures are brought forward in a forcible, and, indeed, astonishing manner; and the subordinate Characters subdued to a just depression of tone, that gives additional energy and effect to the whole design.

231 " " Lot 68.

TITIANO.

Portrait of Charles the Fifth.—It is well known that this Monarch would not allow his Portrait to be taken by any Artist but TITIAN; and the style in which he performed the task justified the predilection. Another might have supposed the appendages of royalty necessary for the designation of his dignity and rank; but TITIAN knew that dignity was better expressed in the look and attitude of the Man, and that an unconstrained and natural position better accorded with the idea of Majesty. Simply habited, the Conqueror of Europe appears conscious of his superiority; and, resting one hand on his Sword, and the other on a Helmet placed on the shaft of a marble Column, whose Capital lies at his feet, exhibits his comprehensiveness of genius, stability of empire, and his Competitor's submission. The style and arrangement are worthy of the hand that bestowed them; and the Portrait, while it inspires respect for the Monarch, creates reverence for the Artist.

68 " 5 " Lot 69.

DAVID TENIERS.

Dutch Boors regaling.—A rich specimen of his abilities, grouped with uncommon skill, and enlivened with a breadth of Light, introduced with great felicity from the Window of the Apartment. The utensils display his usual dexterity of pencil, and give an increased interest to the Performance by their truth of representation.

48 6 " Lot 70.

ANNIBAL CARACCI.

Holy Family and Angels.—The Virgin, Child, and Joseph, are *in-repo*, and two Angels appear above them administering Fruit: painted with great elegance, in a noble style; the Draperies given with truth and simplicity; and the grouping exhibits the skill of this celebrated Artist.—From the Corsini Palace.

347 " 11 " —

5146 Lot 71. VANDER NEER.

Landscape, with Moon rising.—The high reputation of VANDER NEER, for Nocturnal Representations, is constantly increasing. The Moon, "rising in clouded majesty," is with him a favourite feature, as well as a necessary auxiliary, to display his minute observance of Nature's appearance in her solemn hour of rest. The truth, freedom, and transparent effects of this Master's Performances, have deservedly stamped a value upon them; and they are accordingly sought for with great avidity, by those who know how to distinguish excellence in all her varieties.

512— Lot 72. PYNAKER.

Landscape, with Figures.—The brilliant effect of Sunshine diffused by this Master over the Landscape, and through the thick foliage of the Forest, gives a beautiful lustre to the Composition, that fascinates the attention.—To the observers of Nature, nothing can be more gratifying for its truth, than this exhibition of Morning, with the Sun gleaming over the blue Mountains, and spreading his translucent rays on every object:—the opening Brake, the abrupt Dell, the time-destroyed and fallen Trees, the Animals, Figures, Leafings, and Grounds, are all depicted with the hand of a Master, and unite in the most perfect and pleasing harmony.

Lot 73. JORDAENS.

94.10. *The Nativity.*—The boldness of Design, and the richness of Colour, exhibited in the Works of JORDAENS, is said to have awakened the jealousy of RUBENS: but such an assertion might originate in the observance of the similarity existing between their Productions: RUBENS was too high in Art to fear the power of his Contemporary. It is, however, likely that JORDAENS, conscious of his own powers, would emulate the style and grandeur of that Master; and this Specimen assures us, that, of all others, he was the likeliest to succeed. A bold and original conception, a daring *ordonnance*, a forcible style of colouring, and a brilliancy of effect, are conspicuous in the Composition. The splendour thrown around the Scene is worthy of the circumstance it enlightens; and the characteristic representations are such as place JORDAENS by the side of his Master.

10 10 —

Lot 74.

GIACOMO BASSANO.

Christ Healing the Paralytic.—An uncommonly fine Composition for Character, beautiful Colour, decorative Embellishment, and bold Effect; and free from any circumstance to degrade the solemnity of the Scene.

Lot 75.

ALBERT CUYP.

283. 10

Landscape and Figures.—The glowing effect of a setting Summer Sun, is given with all the warmth and splendour of this much admired Artist's pencil. The whole Landscape is illumined with the fervid rays, and the air sultry to excess. A cool Stream, running through the centre of the Subject, refreshes the eye; and on the Bridge is a Herdsman following Cattle; a stately Tree, some Cottages, and Figures in a Boat, fishing, complete the foreground.—The City of Dort is seen in the distance. The splendid display of Colour in this Picture, is truly captivating; and the decisive touches of CUYP's pencil have seldom been exerted with more felicity. The Cattle and Figures have his usual correctness and beauty; and the nice gradations from the fierce rays of the Sun to the cool appearance of the sheltered Bank, are given with the truest harmony.—It is a perfect *Chef-d'aure*.

Lot 76.

PORDENONE.

283. 10

The Woman taken in Adultery.—The Saviour is represented as uttering his benevolent but severe reproof to the Woman's Accusers. The Culprit, who, by the Jewish Law, was already condemned; and, by the cords attached to her arms, and held by the Soldier, apparently waiting the allotted punishment of her offence, seems to elicit a gleam of hope, mingled with conscious shame. The Composition is simple, but dignified; harmonious, but forcible; participating of the bold style of GIORGIONE, whose manner this Artist imitated, and of the richness of TITIAN, to whom he was by many considered a formidable Rival. The Attitude of Christ is finely depicted, and the drawing and truth in the Hands, have, perhaps, never been surpassed.

84 —

Lot 77.

GAINSBOROUGH.

Landscape and Cows.—A light, free, and dexterous handling are conspicuously exhibited by GAINSBOROUGH in most of his productions, and seldom more so than

94 10 —

in this instance. In this Example of truly English rural Scenery, there is an airy freedom of manner that is extremely pleasing; the Cattle are introduced with considerable beauty and effect: it has the vivacity of a sketch, and the decision of considerate finish.

311 — Lot 78.

WILSON.

Cicero, at his Villa, discoursing with his Friends. — It is the peculiar boast of our country, that in all arts, sciences, and elegancies, it yields the superiority to none. When once the native genius is roused, the nobleness of its daring carries it onward to the very pinnacle of excellence: and though others may have got the start in the flight, yet the vigour of wing displayed by British genius, enables it to rise equal, if not superior, to its precursive competitors. The Works of WILSON have placed British reputation in its proper orb; and from the time of his producing the classical Specimens of his powers, we may date the elevation of the English name to its illustrious situation. The Composition of this Picture is natural, chaste, and beautiful: a pleasing serenity pervades the classic scene: the patriotic Orator, Pater Patriæ, conversing in his retirement with his chosen friends, probably Brutus and Atticus, fills the mind with sentiments of the highest order.

310 — Lot 79.

BENJAMIN WEST.

Queen Eleanor interceding with her Husband, Edward the Third, for the Citizens of Calais. — That magnanimity and true greatness of mind is displayed more in acts of clemency than in the dazzling operations of conquest, is an observation our countrymen are the foremost to allow; and hence our historians, poets, and artists, have been anxious to relate this affecting story. The poet and historian must frequently give up the palm to the painter; and no honour is lost when it is allowed to such a painter as WEST. The patriotic St. Pierre, and his generous Associates, appear ennobled, not degraded, by the ignominious appendages; and the stern Edward, relenting at the intercession of his lovely, though high-minded, Consort, shows how greatly men's minds are exalted by the exercise of those sentiments, which women, pleading on the side of virtue, can inspire. WEST is truly the epic and historic Painter: — and the observation, that Painting is mute Poetry, cannot be better illustrated than in a reference to his Works, of which this is a distinguished Specimen.

20415 — Lot 80.

SIR JOSHUA REYNOLDS.

The Strawberry Girl.—The just expression of infantine feeling which Sir JOSHUA knew so well to bestow, was, perhaps, never accomplished with greater felicity, than in this instance. It is a truly charming resemblance of Nature; and painted with an unusual degree of success in point of certainty of Colour; with a fine breadth of light, and a delicious back-ground.

86 2 —

Lot 81.

PETER NEFS.

Interior of the Great Church at Antwerp.—The truth of representation, so conspicuous in the Works of NEFS, is, perhaps, superior to any other Artist of his time. He seems to have determined that every part of his buildings should be known, as well as their general appearance. His great architectural knowledge, and his deep acquaintance with the laws of perspective, joined to a correct eye, and a taste for elegant disposition, place his Performances at the summit of his department in the Art. To render his Works more valuable, by the union of others' excellencies to his own, he usually had the Figures introduced by his skilful friends: GONZALES seems to have been employed on this occasion. The clear and beautiful stream of Light, that pervades every part of the Church, exhibits the minuter beauties to perfection; and even the several Decorations of the Altar Pieces are distinguishable in their subjects. The whole has the lightness, airiness, and freedom of manner, that so peculiarly belongs to this Master, and place him above his Competitors.

53 11 —

Lot 82.

GUIDO.

Susannah and the Elders.—This is a Subject that has employed the pencil of almost every Artist of distinction: but how few have succeeded in giving it the grace and propriety of expression, of which GUIDO here shows it to be capable! His delicate mind threw a charm round every relation; and even the details of a story that in reading excites disgust, become interesting from his hand, and detain the spectator in pleasing observance. The Female is designed with all the softness and delicacy that belong to the character; and the Two Elders have a dignity of air that should denote Men possessed of more exalted feelings.—This Performance is from the Orleans' Gallery, and, in the account of its contents, is spoken of in high terms of approbation.

44.8 —

Lot 83.

PAOLO VERONESE.

Mars and Venus.—These Deities have their attention directed to Cupid, who is alarmed by a playful little Dog; Pigeons are billing at their feet; a drapery, thrown over the branches of a tree, forms their canopy, and the eye wanders out into a rich Landscape. This Picture, from that distinguished Master of the Venetian School, held a place in the Orleans' Gallery, and was justly esteemed as an harmonious production of this Master's pencil. The splendour of the Colouring is kept in complete harmony by judicious combinations; and the graceful ease of the Figures preclude the supposition that Art has any share in the modifications.—There is a correctness of Drawing, and attention to Costume, in this performance, that ranks it high among his labours.

Lot 84.

RUBENS.

Landscape; Moonlight.—To dare and to accomplish, was the privilege of RUBENS. His pencil, like the wand of a magician, was but stretched out, and scenes of fairy land were instantly produced. But tameness and common-place are no where discoverable in his productions; all is novel, illusive, wonderful. The effect of this Picture seems the work of an instant, and every one recognises in it the just and striking appearances of Nature. The Moon in "solemn stole" pacing Heaven's arch; the star-paved Firmament emitting ten thousand fires; the face of Earth wrapped in gloom and silence, as if in admiration of the glorious view; and but one solitary object moving on the surface, a Horse grazing the cool herbage, is a combination that is rarely found in any other Picture but that whence this was taken—the Tablet of Nature.—From the Collection of Sir Joshua Reynolds, by whom it was held in the highest estimation.

Lot 85.

PHILIP WOUVERMANS.

Return from the Chase.—A Lady seated on the Ground, in conversation with a gallant Sportsman; with Dogs, Horses, Attendants, and their Quarry near them, compose the Subject. The Landscape, painted with this Artist's usual tenderness, delicacy, and freedom, is enriched with ancient Ruins, and a fine antique Fountain, from which flows a transparent Stream, refreshing to the fatigued Party. The merits of WOUVERMANS need no eulogium; his Performances speak their own praise; and this beautiful Picture is a very evident proof of it.

Lot 86.

PHILIP WOUVERMANS.

Peasants going to Market.—The delicacy and truth with which this admirable Painter depicted the mistiness of Morning, and the genial effect of the Sun, rising and absorbing the accumulated vapours of Night, have tended to exalt his reputation, and stamp a genuine and current value on his Works. It is impossible to look at this beautiful example of his excellence, without being delighted with the execution:—a tenderly broken and elevated foreground presenting a group of Horses and Peasants about to commence their journey; the middle distance receding with the most accurate attention to Perspective gradation, is occupied by the more early Rustics; and the distant Mountains, covered with blue exhalations; are all the genuine representations of Nature, in her dewy freshness, at Morning's first approach. It is a masterly Performance, in which the Artist evidently indulged *con amore*, and accomplished with a free vivacity of hand, and extreme delicacy of pencil.

126 Lot 87.

BACKHUYSEN.

A Brisk Gale.—To give a Portraiture of the ruffled Ocean agitated by the sweeping Gale, and to give it with truth, requires a degree of judgement and execution only to be obtained by attentive observance to the Element itself, and to be obtained in no other School. The dashing violence of the Storm, or the placid stillness of the Calm, are accomplished with less labour to the Artist, because with less fear of detection from inaccuracy in the former, and more leisurable opportunity in working on the latter: but the Gale is often evanescent, and its effects must then be observed and embodied at the instant, or, like the sudden variations of the passions in the human countenance, are lost for ever.—BACKHUYSEN's Gale, as here represented, is apparently the result of accurate attention and instantaneous execution, but heightened afterwards with care and circumspection. The Waves are really in motion, the Vessels heave with their undulation, and the swelling Sails seem yielding to the force of the driving blast. The murky Clouds, rolling onward, are in unison with the other objects; and the black Horizon portends a Storm, of which this brisk Gale is the harbinger.—From Mr. Robit's celebrated Collection.

7.10.— LOT 88.

GAINSBOROUGH.

A Peasant Girl with a Dish of Milk.—A rich Landscape; in which is discovered a Woman milking a Cow, and Sheep resting under the shelter of a Cluster of Trees, is the Scene in which our admired Countryman has placed the little Rustic. The attention which GAINSBOROUGH paid to objects of this kind, enabled him, beyond all others, to give them with truth and effect. His Peasants are not such, merely from tattered habiliments, or gross vulgarity of features; but they are recognised to be such from their *naïveté* of character, which Nature alone bestows; and which only an attention to her, and not mere rules of art, can accomplish. The instance before us is a happy specimen and illustration; and, though from humble life, is a Portrait that will please the most refined, from the elegance with which the Artist has arrayed the unsophisticated Tenant of the Cottage.—The Landscape is true to Nature and English Scenery, and gives remarkable force and relief to the chief object in the Composition.

78 15.— LOT 89.

GIORDANO.

The Death of Seneca.—To relate circumstances recorded in history with truth and precision, and at the same time to make them interesting as graphic compositions, is a task which, when well accomplished, is entitled to the highest share of praise. Submitting to the fatal mandate of his infamous Pupil, the Philosopher appears calm and collected in the Bath, and shows, by his serenity of countenance, that he did not inculcate precepts that, when necessary, he should fail to enforce by his example. The recording Disciple, dissolved in tears, is one of the finest delineations of the Pencil; and the masterly execution of the subordinate arrangements, with the truth of Colour and Anatomical knowledge here displayed, pronounce this a *Chef-d'œuvre* of the Master.

LOT 90.

RUBENS.

The Three Wives of Rubens, depicted as Flora, Ceres, and Pomona.—It was the peculiar privilege of this great Master, to sweep the whole range of Art's dominions, and to exercise a sovereign authority in every department. But, though he could wield the Thunderbolt in War, and paint Nature in her most violently agitated convulsions, yet was he perfect Master of the softer delights that captivate the imagi-

357/4 - a

36 5—

nation. In this Picture we see a charming display of his talent to engage.—Three Females, each with the characteristic Symbol of a terrestrial Divinity, are grouped in the happiest manner. The richness of the Carnations, which,—with less artfulness of arrangement in the subordinate parts, would have been overpowering,—is skilfully subdued, and embellished to the greatest advantage, by the minor appendages of Fruits, Flowers, and Birds:—the whole producing the happiest effect, and displaying all his splendour and energy, without violating, in the least, the just principles of harmony, in this magnificent Picture.

Brought forward —

End of the Second Day's Sale.

43.. 11.. 6
 108.. 5.. 6
 86.. 2.. —
 155.. 8.. —
 47.. 5.. —
 164.. 6.. 6
 347.. 11.. —
 101.. 6.. 6
 94.. 10.. —
 127.. 1.. —
 344.. 8.. —
 464.. 2.. —
 126.. —.. —
 236.. 5.. —

2446.. 2.. *Amount of Second Day's Sale*

Third Day's Sale.

WEDNESDAY, THE SECOND OF JUNE, 1813.

Lot 91.

POELEMBURG.

A small Landscape, and Figures.

Lot 92.

POELEMBURG.

A small Landscape, and Figures.

Lot 93.

LUCA GIORDANO.

The Good Samaritan.—"And he set him on his own beast."—The time chosen by the Painter is when the good Man, after carefully binding up the wounds of the outraged Traveller, is gently conveying him to an Inn. LUCA GIORDANO's knowledge of Anatomy, and his grand Gusto, enabled him to give historic subjects in a style of suitable expression and propriety. This instance of his powers confers great honour on him for its simplicity and pathos.

Lot 94.

CALABRESE.

The Prodigal Son's Return.—This noble Gallery Picture displays a grandeur of conception, and greatness of execution, that entitles it to considerable distinction.

The Composition is masterly and striking, the Drawing correct and beautiful, the finishing elaborate, and such as is seldom seen in so grand a performance. The poor Prodigal, corrected of his vices, returns humiliated to the house of his affectionate Father, who, attended by the rest of the Family, are come out affectionately to receive him. The bold management of the *Chiaro-scuro* gives a wonderful effect to the Figures, and shows the architectural back-ground to great advantage.

21 — Lot 95.

G. LUNDER.

Dutch Painters at an Inn.—A festive Scene, in which one of the Party, habited as a Cook, is indulging the rest with a Dutch Hornpipe.—Painted with great freedom of hand, and spirited execution.—From Sir L. Schaub's Collection.

14/14 — Lot 96.

CIGNANI.

Charity.—The Figures are finely grouped; the Drapery disposed with taste; and there is a breadth of *Chiaro-scuro*, that produces a good effect.

17/6 — Lot 97.

GIACOMO BASSANO.

The Day of Judgement.—This Picture contains a number of Portraits of distinguished Characters, both in the time of the Artist, and others of recorded eminence for their piety and sufferings. A skilful arrangement of the parts has given the Painter an opportunity of exhibiting his bold effects in light and colour. Surrounded by myriads of beatified spirits, the Great Judge of mankind appears in the upper regions; and two Figures, emblematic of the Law and the Gospel, are kneeling in adoration. Michael, and other Angels, with the Apostles, occupy the next immediate range: Moses, Aaron, and several Patriarchal Characters, succeed; Saints, Popes, Cardinals, and Martyrs, form a Circle below them: and the lower part presents the Resurrection of several of the Blessed, assisted by Angels: and concludes with a View of the Punishments inflicted on the Reprobate. There is a distinctness in the order and distribution of this Picture, that ranks it as superior to many of his Productions: and his complete knowledge of the effect of the *Chiaro-scuro*, and of Perspective, is shown to the greatest advantage.

53 — 6 The Prodigal Son's Return.—This noble Gallery Picture displays a grand conception, and greatness of execution, that entitles it to considerable distinction.

Lot 98.

BUONVINCINO, *detto il MORETTO*.

152 5— *The Visit of Mary to Elizabeth*.—The elegant simplicity of Style perceptible in this Performance, strongly reminds the observer of the manner of RAPHAEL. Bred in the School of TITIAN, BUONVINCINO was superior to the Roman in point of colour; but he felt the superiority of the latter's genius and taste in invention and in grace. He has contrived to unite both excellencies in such a manner as to give a specimen of the beauty that may be elicited by the combination. It is replete with taste, feeling, and judgement.—From the Aldobrandini Palace at Rome.

Lot 99.

ANNIBAL CARACCI.

27 6— *Portrait of Himself*.—The grand *gusto* of this Artist pervades all his productions: even a Portrait from his hand becomes a subject of considerable interest; and that interest is considerably heightened when the Portrait is his own. Painted in a broad, simple, and noble manner.

Lot 100.

ANNIBAL CARACCI.

21 — *Portrait of his Wife*.—A suitable Companion, for grace, dignity, and propriety.

Lot 101.

RACHEL RUYSCH.

17 17— *A Flower Piece*.—An elegant Bouquet, beautifully arranged; touched with a tender and delicate pencil; and exhibiting the lightness and careless ease of Nature.

Lot 102.

D. TENIERS.

51 9— *A Philosopher studying*.—Interior representations gave TENIERS scope for the exercise of his great knowledge of light and shade; and his choice of situations, that admitted only the subdued and doubtful gradations, proves the confidence of his knowledge and the facility of his executive powers. Every object in this beautiful Picture receives embellishment from its situation; and there is an harmonious union of the several parts that is truly delightful.

118.13 — Lot 103.

METSU.

The Sleeping Woman.—Two Wags disturbing the repose of a Female sleeping in a Chair, a Dog looking attentively at the Party, and sundry Utensils placed on a rich Carpet, covering a Table, display the excellence of METSU's free, delicate, and accurate pencil.—This precious gem is from the Collection of Griffier Fagel.

119.14

Lot 104.

TITIANO.

Portraits of a Venetian Nobleman, his Wife, and Daughter.—A brilliant Performance of this great Master, representing an interesting Family in the reciprocal exchanges of parental and filial affection. The Daughter receiving Fruit from the Hand of her Father, presents the Gift to her Mother; and by the reverted action of the Mother's Left-hand, it is obvious that a recompense awaits the mark of affectionate duty.—This estimable Picture is from the Collection of Sir Gregory Page, and formed part of his celebrated Collection at Blackheath.

23 2 —

Lot 105.

REMBRANDT.

A Portrait.—This Portrait, supposed the Master's own, is habited in a rich Turkish habit, with a splendid white Turban. His characteristic energy, strong markings, and peculiar power of light and shade through all their varieties, are happily brought into action in this admirable Performance.

Lot 106.

MICHAEL ANGELO DE BATTAGLIA.

A Field of Battle.—The superior style of this Master in painting Battles, it is well known, obtained him the surname of BATTAGLIA; and in his Exhibitions of these Subjects, he, perhaps, ranks second to none. The present example of his abilities, though not displaying the full phrensy and activity of Contest, shows the Master's great skill in disposition for producing effect. The colouring and manner somewhat resemble BAMBOCCIO, and the *Chiaro-scuro* has the brilliancy and force of CUYP.—From the Collection of Mrs. Furnese.

261.9

31.10

147 — Lot 107.

PAOLO VERONESE.

The Rape of Europa.—The Painter has seized the moment when the delighted Princess, struck with the singular beauty of the Animal, has seated herself on his back, supported by her Attendants, who have just crowned him with a Chaplet of Flowers. The enamoured Deity, enjoying the success of his deceit, is caressing her foot; a Cupid is emblematically placed at his head, and others are winging the air, and gathering fruit, which seems to attract, in some degree, the attendant Nymphs' attention. The fable is continued in the perspective; and the observer's imagination easily supplies, from these introductions, what other Artists have chosen for the principal display of the story. The broad and free touch, the freshness of colour, the rich stuffs, the graceful attitudes, and the harmonious arrangement exhibited in this Picture, pronounce it the performance of a great Master. PAOLO has expressed in it the fulness of his genius, and enriched it with every grace his pencil could bestow.—From the Orleans' Gallery.

5513 — Lot 108.

CARLO MARATTI.

The Triumph of Galatea.—In this exquisite Cabinet Picture the Goddess appears seated on a Shell, surrounded by Naiads, preceded by a Triton: Polyphemus is seen reclining on a Rock, holding the tuneful Reeds with which he hoped to soften the heart of the lovely Galatea.—Forming his style from the study of the best Works of RAPHAEL, COREGGIO, and the CARACCI, he combines the excellencies of each, with a delicacy in the union, that has raised his reputation very high; and his Works have been accordingly sought for with great avidity. His intimate acquaintance with Ancient Mythology led him to prefer those allegorical representations that delight the unlearned by their ostensible appearances, and charm the scholar and man of research by their apt and beautiful mystic allusions. This Picture is from the Orleans' Collection; where, for its elegance and graceful propriety, it held a distinguished situation.

9410 — Lot 109.

WYNANTS AND ADRIAN VANDEVELDE.

Landscape and Figures.—A beautiful small Landscape, in which are introduced Cattle and other Figures, has given these two celebrated Men an opportunity of combining to advantage their respective talents. The Picture presents a charming Tran-

script of Nature; having all her texture, freshness, graceful variations, and harmonious effect.—The Trees wave to the Breeze, and the Clouds float on the Wind:—the Ground seems elastic to the tread, and the Water transparent and yielding.—The Figures, introduced with so much judgement, finish the delusion; and the spectator imagines it is Nature, and not a Picture.

131 5

LOT 110. ANNIBAL CARACCI, *after* CORREGGIO.

The Holy Family.—The Virgin is caressing the Infant with the most endearing fondness; St. John is at her side, smiling and pointing towards them; Joseph, leaning on his Staff, occupies the back part, finishing the group, and filling the Picture. The highest praise that can possibly be bestowed on this Composition is, that ANNIBAL CARACCI thought it worthy his imitation; tacitly acknowledging that he could not surpass it: thus generously promulgating a Rival's reputation, while he was profiting by such a beautiful example.

LOT 111.

F. ALBANO.

110 5

The Communion of the Magdalen.—The converted Magdalen, on her knees, is receiving the consecrated Wafer from a ministering Angel; a second is holding a Salver to receive any crumbs that might fall of the mysterious token; and a third, in an attitude of devout ecstasy, is standing behind the accepted Penitent.—ALBANO's delicacy of manner was well suited to describe subjects of pathos and sensibility. The graceful turns which he bestowed on his Heads, interest and charm the beholder by their beauty and amenity; and the selection of his subjects showed he understood what best suited his talents. This Picture exhibits the tenderness of GUIDO, and the correct simplicity of the CARACCI, blended by the skill of the Painter of the Graces.

105 5

LOT 112.

NICOLO POUSSIN.

A Bacchanalian Sacrifice.—Bacchus, clad in a crimson Robe, appears before a Statue of Pan, resting negligently on a Car; in which, crowned with Flowers, is seated Ariadne: an Infant Bacchanal is presenting a Goblet. A Nymph sleeping and a Child, occupy the right foreground of the Picture, and the left is filled with the gambols of a Goat in playful engagement with a Boy:—the middle ground is devoted to a Dance of Bacchanalians, and three hymeneal Figures enveloped in clouds

236 5

of incense.—The devotion of POUSSIN to the Study of the Antique took such full possession of his soul, that he seems transported back into the Ages in which the Scenes he represents are supposed to have had existence. Nothing that is seen in this Picture leads to destroy the illusion. No blending of modern Imagery and Costume with antique and classic story; no attempts to embellish by addition to simplicity, or decoration to Scenes that require but the hand of Nature: all is such as Grecian manners would have dictated, and Grecian Art have accomplished.—From the Duke of Argyll's Collection.

278 5.
Lot 113.

JAN STEEN.

Twelfth Night; or, le Roi boit.—This Picture, which contains Portraits of the facetious Artist, his Wife, his Father-in-law, VAN GOYEN, and other known Personages, may be adduced as a proof not only of his humorous drollery, but of consummate knowledge of his Art.—The Scene represents a Social Party assembled in festive indulgence at the house of the Artist; and in the moment when hilarity has gained its complete ascendancy, the laughter-loving Host fixes his Guests in the indulgence of their boisterous mirth for an unceasing duration. For excellence of humour, characteristic propriety, and truth of disposition, as shown in this Picture, it will be difficult to find its equal. The fine diffusion of Light, the correctness of the delineations of the Still Life, and the knowledge of Perspective, are each of the superior order of Art.

53 11.
Lot 114.

CORREGGIO.

A Magdalen.—Seated in a gloomy Desert, and holding the Memento of frail mortality on her lap, the lovely Penitent is bewailing her imprudent derelictions. The suavity of grace, which CORREGGIO knew how to throw around his Females, is here exhibited with additional power: the Tears of Beauty in Distress have a magical effect; and the Painter, aware of the power of such potent auxiliaries, has given their pearly drops with the sweetest accordance to the grief of humiliated loveliness. The full, rich luxuriance of the Hair, the soft and melting delicacy of the Carnations, the pensiveness of Attitude, and the bold effect of *chiaro-scuro*, render this Picture truly fascinating.

331 16.

254 2 — Lot 115.

JACOB RUYSDAEL.

Landscape.—A bold rocky eminence, clothed with Trees of ancient growth; a verdant Country extending to blue cloud-capp'd Mountains; a rapid Stréam, in which Fishermen are busily occupied dragging their Nets; aquatic Fowl floating on the waves and winging the air; Trees abruptly thrown down by the tempest, and a lowering Sky, are all given with a faithful adherence to natural appearances. It was the peculiar talent of RUYSDAEL to represent the grand and secluded scenes of Nature, such as are seen far from "the congregated haunts of men." The impetuous River, and the rugged Scenery, call to the remembrance of those who have visited Dove and Monsal Dales, the appearance when the collected waters of the Peak rush impetuously through those beautiful and romantic vallies. The whole is painted with a grand and spirited pencil, and in effect approaches near the sublime.

142 16 — Lot 116.

P. P. RUBENS.

Boys blowing Bubbles.—This delightful Picture is of the very first order, from this great Master's pencil: and when it is known that it was the principal ornament of Sir JOSHUA's Collection, and accounted, by him, an inestimable treasure, no other commendation is necessary. The great knowledge of Colouring, possessed by RUBENS above all others, is never better exemplified than in his Carnations; and his delineations of Infant Forms surpasses all competition. In this Picture is a superlative proof of his powers in both: and the Connoisseur in form and colour, will receive a rich treat in the contemplation of so much united excellence. Superadded to these beauties, there is sobriety of tone in the Sky and Landscape, that give increased force and beauty to the principal Objects; forming altogether one of the finest and most interesting Cabinet Specimens of the Master.

162 15 — Lot 117.

SIR JOSHUA REYNOLDS.

Saint John.—The high honour which the Nation is now bestowing on itself, by the splendid Exhibition of Sir JOSHUA's Works, tends also to shed a proper lustre round his name. He was an Artist who might without arrogance say, he painted for his countrymen's instruction, and not to be criticised by them: but his labours have made his countrymen learned in Art, and their criticism on his Performances only tends to the discovery of fresh excellencies. This divine Picture seems the Work of inspi-

539 13 —

ration. It is, indeed, "the Voice of One crying in the Wilderness;" and not only the voice, but the enthusiastic look and expression of a Heaven-sent Messenger, though embodied in an Infant's form. The rich and solemn back-ground, which no other Artist could produce with such effect; the chaste and subdued tone of the Carnations; the beautifully expressive attitude of the Figure; the remarkable grace in the Head; and the enchanting effect of the *Chiaro-scuro*, are such a combination of beauties, and breathe so much soul and genius, that the spectator is almost constrained to idolatry, in presence of the "Warning Voice."

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LOT 118.

CLAUDE LORRAINE.

Landscape; Sunset.—The refinement of taste which guided RAPHAEL in poetic and historic description, dictated, with correspondent felicity, the choice adaptations of CLAUDE. Whatever in Nature is beautiful, whatever in Art is elegant, and in effect splendid and imposing, he has collected and embodied in his Works. Comprehensive in his observance of those objects that delight the mind, he seized the most prominent features of the beautiful, and arranged them in harmonious adherence, creating novelty by the association. This Picture, described No. 20 in Liber Veritatis, exhibits his magical powers: a rich and varied foreground, in which are seen Cattle and Peasants returning homeward; a Mill supplied with Water, by artificial means, from the adjacent Hills; elegant Architecture on the summit; the Country spreading out in illusive Perspective; and the splendour of the departing Orb of light and heat; are all given with dignity and grace, and yet with faithful attention to Nature and the objects.

162, 15 —
LOT 119.

TINTORETTO.

Leda and Jupiter.—The superior taste displayed in the Design and Arrangement of this Picture, is sufficient to show that TITIAN had well-grounded fears that his Pupil would become his formidable Rival; and accordingly that great Master, trembling lest his reputation should suffer by a comparison of his with the Works of his Scholar, contrived means to dismiss him from his school:—a greater acknowledgement of TINTORETTO's abilities could not possibly be made; and posterity has continued to allow the justice of TITIAN's fears, and placed them both in the same rank of excellence. This Performance (which occupied a distinguished place in the Orleans' Collection) represents *Leda* in a most graceful attitude, recumbent on a Couch; and *Jupiter* by her side, in the form of a Swan. A Female Attendant is employed closing a Cage, in which is confined a Duck; which, with a little Dog

94 16 —

and a Pigeon, fill up the subordinate parts of the Picture. It is difficult to decide which part is most excellent,—the Design, the Arrangement, or the Colouring: but the latter is so attractive, that the Connoisseur is inclined to say, that it must have been accomplished with what is denominated his Golden Pencil.

263 11—
Lot 120.

BERCHEM.

Landscape, with Figures crossing the Ford of a River.—In the foreground are Peasants, with Goats and other Animals, in repose and conversation. This is one of those Performances which have so deservedly raised the reputation of BERCHEM to its present height: and if a complete knowledge of Natural Appearances, an excellent choice in the Selection of Objects, and a judicious Display of all the constituent qualities that tend to give force and excellence to a Composition, entitle an Artist to a superior degree of estimation, then is BERCHEM entitled to his high praise. The light and fleecy Clouds that are floating in the Heavens; the fine gradation of the Sun's declining Rays to the Gray appearance of Evening's approach behind the Mountains; the Blue Mist already settled on the Eastern part of the Hills, and extending to the distant range, are all of the happiest delineations. The Water, transparent and calm, is in complete unison with the other arrangements; and the whole forms one of the most perfect and magnificent *Chef-d'œuvres* of the Master.

126—
Lot 121.

VANDYKE.

The Children of Charles the First.—That VANDYKE stands pre-eminent in his Portraits, is generally acknowledged:—and whenever his reputation is the theme of conversation, the Family of the unfortunate Charles are adduced as instances of his supreme excellence.—Loaded with favours by that tasteful Monarch, and gifted with a mind that fully appreciated the distinction, no wonder that he exerted the utmost strength of his Art to Portray the Family of his Princely Patron. The manner in which he has depicted the Three Royal Children, is of the most captivating kind.—A natural and lively Expression of Countenance, an elegant and engaging Position, and richness of Drapery, correspondent to the Characters, are rendered still more valuable by the delicacy of the Colouring, the harmonious Arrangement of the whole, and the beautiful diffusion of Light that pervades and gives expression to the Performance.—From the Collection of Sir Gregory Page, Bart.

389 11—

LOT 122.

RAPHAEL.

288.15— *The Holy Family.*—The graceful elegance diffused by the Prince of Painters over every production of his Pencil, is a criterion by which their originality is recognised, where similarity of drawing or colouring excites a doubt in the mind of the Connoisseur. It would be difficult to adduce a finer proof of his polished manner, where infantine playfulness, and maternal tenderness and affection, are introduced with more simple elegance and interesting beauty. The Madonna, holding a piece of Drapery, of a finely-wrought texture, over the Infant, delights the observer by her unaffected grace: the playful Child, stretching his little arms out to caress his Mother, enchants by his natural simplicity: and the character of Joseph, arranged in complete harmony with the subordinate parts, form a group and union peculiarly captivating. This beautiful Composition is well known as having formed part of the Orleans' Collection, which was rich in the Works of this great Master, and was purchased at a considerable price, but not more than commensurate with its value.

LOT 123.

CORREGGIO.

199.10— *Mercury teaching Cupid to read.*—The exquisite taste that regulated all the performances of this great Master, is conspicuous in this Picture. An uncommon delicacy of Sentiment pervades every thing from his pencil; and the observer feels delighted when he contemplates the tenderness and beauty with which every part is united. Leaning on the projecting part of a Rock, is a winged Female, probably meant to represent the Genius of Beauty presiding over the Lessons of Love; for in her left hand she holds the Bow, his formidable weapon; and her right is directed to him, indicating that he is one day to have the dominion over it in fatal archery. The whole Composition is a combination of graceful elegance and delicate execution. It has ever been considered as a principal Work of its great Author; and accordingly placed in the highest rank in the Orleans' Collection, from whence it was judiciously selected.

LOT 124.

NICOLÒ POUSSIN.

294— *The Birth of Bacchus.*—What VIRGIL is in Poetry, POUSSIN is in Painting: whatever he undertakes, he performs with an air of majesty.—Rich, but pure; ample, but not overcharged; sweetly delicate in description, at the same time strongly

interesting, by the force of expressions, this graphic Poet arrests attention, and commands admiration. In this Picture,—so highly estimated by our Rivals in Arts, when it held a dignified place in the Orleans' Gallery,—is seen Mercury delivering the Infant Bacchus to the care of the Nymph *Ino*; other Nymphs and Naiads are gazing with attention at the young Stranger:—on the border of the River, crowned with Flowers, lies, inanimate, the unfortunate self-enamoured *Narcissus*; and the Nymph *Echo*, changed by grief to stone, is placed near the object of her tender affection:—in the Clouds, the Father of the Gods, recumbent on a Couch, receives ambrosia from the hand of *Hebe*; and, in a cluster of Trees, seated on an eminence, the rural Deity, *Pan*, is celebrating the Nativity of the God to whom he is to be subordinate. The whole is a constellation of beauty: and whether considered, in point of invention, gracefulness of design, harmony of colour, or of classic knowledge and arrangement, there is but one term to apply to each, and that is—Excellent!

Lot 125.

PAUL POTTER.

Cattle and Figures, in a Landscape.—The rarity of this Master's Pictures is enhanced by the high estimation in which they are held by all their possessors; and it is accounted a point of honour with families in the Low Countries to recover such as have, by circumstances, escaped from their Collections. Actuated by such feelings, the descendant of the original Proprietor of this Picture sent some years ago, offering any sum for its recovery; but fortunately our countrymen know equally well how to appreciate such excellence, and are too high spirited to exchange a rare and exquisite Gem, like this, for sordid considerations. In this incomparable Picture is united every beauty that the most insatiate lover of Nature can desire. What in other Artists would be dwelt upon with delight as the chief excellence of the work, the correct delineation of Animal forms, becomes,—so natural is the Portraiture,—a secondary contemplation: the mind, led by the magical effects of the Perspective, is carried out into the distant country with such pleasing illusion, that it only returns to satisfy itself after the deception, by an observance of what it may consider a recompense for the deceit—the examination of parts that seem only Nature diminished. The transparency of the Water, the tranquillity of the Animals ruminating on the Banks, and reflected from it; the *naïve* character of the Herdsman in conversation with the Woman milking; and the Horse on the Bank, standing under the Shade of a Tree, and the Sheep brousing near him; are so many happy

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Bought in

coincidences united and combined with the utmost felicity. It is a Pearl worthy of great price; whose excellencies may be said to mock censure and transcend praise.

514. 10.

LOT 126.

HOBBIEMA.

A Landscape.—This captivating Picture represents a View near Antwerp. To an attentive observance of Nature, HOBBIEMA joined the finest arrangement and skill of his Art. Whatever was strikingly Picturesque in the one, he enlivened and enforced by the power of the other. His particular delineations show his attention to the objects, and the general effect of the Composition proves how judiciously he could assemble and dispose those objects, to compose a beautiful whole. The delicately broken grounds of this charming Picture; the freely touched and airy Trees, arranged in beautiful irregularity, leading the eye through a Vista that deludes the mind most agreeably with its deception; the buoyant Clouds reflecting a sober Light on the Landscape below; the embosomed Cottages; the animated Figures occupying the various parts; and the *chiaro-scuro* that seems to owe nothing to skill, but as merely the result of such a Scene copied from Nature; are such combinations, as entitle it to be pronounced not only a *Chef-d'œuvre* of this Master, but of Art itself: for here

"The hawthorn ripens, and the juicy groves
Put forth their buds, unfolding by degrees,
Till the whole leafy forest stands display'd
In full luxuriance to the sighing winds."

LOT 127.

RUBENS.

The Larder.—Fruits, Game, and live Animals, fill the principal part of this Picture. A lovely Boy is helping himself to some tempting Grapes, but is restrained by his Mother, who is entering with a salver of Lemons.—The versatility of RUBENS' powers prompted him to excel in every delineation of his Art. In him every Painter found a rival or a sovereign. He dared with BUONAROTTI, and he dictated with SNYDERS. Whatever belonged to imagination, was compassed by his pencil; and whatever was the province of observant attention and mechanical execution, was subservient to his hand—equally true and faithful in the one, as he was sublimely astonishing in the other. Fruits, Flowers, and Animals, receive from him the same perfection in appearance, as from the more laborious application of those whose ambition never led them to aspire beyond still life. Superadded to his

294. 10.

298. 10.

faithful portraiture of the subjects, he throws a masterly illusion around, that deceives the mind into a belief of their reality. The whole is accomplished with the greatest felicity, and presents a treat both for the Gastronomic and Picturesque Epicure.—This celebrated Performance is from the Collection of Sir Gregory Page, Bart.

Lot 128.

ANNIBAL CARACCI.

Saint Roche invoking the Virgin.—This grand Gallery Picture represents the Virgin appearing in the Clouds, surrounded by Cherubim, upholding the Infant Jesus with her right hand, and extending her Mantle with the left over the Saint, who is kneeling in fervent devotion: his left thigh uncovered, shows the mark of the malady with which he is struck;—a circumstance that led to his adoption as the Patron of those who are unfortunately suffering under the same affliction. The grandeur of the CARACCI's style has been the admiration of every judicious observer. Disdaining the use of meretricious ornament to seduce vulgar applause, they founded their claims to approbation on those sterling beauties which have their foundation in truth and nature. But of all the CARACCI, ANNIBAL ranks foremost for fire, boldness, and originality. His Works possess the greatness of BUONAROTI, with much of the sweetness of COREGGIO, and in correctness of Delineation and propriety of Costume, perhaps he excels both. This noble Specimen of his powers was placed in one of the Chapels of Saint Eustathius at Paris: but the Regent Duke of Orleans by authority, money, and an excellent Copy, translated it to his celebrated Collection, where it was considered a chief ornament. The present Ruler of France, it is understood, is anxious to obtain this Treasure, and restore it to the Country for which it was painted; but it is hoped that British spirit and liberality will foil him in this as well as his other ambitious designs. It is, indeed, an object worthy the liberal contest of Nations; and would, perhaps, be well disposed of, if placed in a situation accessible to young Artists, as a Model for their imitation, and a School for their instruction.

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